The court doctor stands over the worthy governor, and prevents his tasting any of the delicacies which his attendants place before him. Hear the doctor's apology, when called to account:—

"My lord," said the wand-bearer, "your lordship's food must here be watched with the same care as is customary with the governors of other islands. I am a doctor of physic, sir, and my duty, for which I receive a salary, is to attend to the governor's health, whereof I am more careful than of my own. I study his constitution night and day, that I may know how to restore him when sick; and, therefore, think it incumbent on me to pay special regard to his meals, at which I constantly preside, to see that he eats what is good and salutary, and prevent his touching whatever I imagine may be prejudicial to his health or offensive to his stomach. It is for that reason, my lord, I ordered the dish of fruit to be taken away, as being too watery, and that other dish as being too hot and over-seasoned with spices, which are apt to provoke thirst; and he that drinks much destroys and consumes the radical moisture, which is the fuel of life." "Well, then," quoth Sancho, "that plate of roasted partridges, which seem to me to be very well seasoned, I suppose will do me no manner of harm." "Hold," said the doctor, "my lord governor shall not eat them, while I live to prevent it." "Pray, why not?" quoth Sancho. "Because," answered the doctor, "our great master, Hippocrates, says in one of his aphorisms, 'Omnis saturatio mala, perdicis autem pessima.' All repletion is bad, but that from partridges the worst." "If it be so," quoth Sancho, "pray cast your eye, senor doctor, over all these dishes here on the table, and see which will do me the most good or the least harm, and let me eat of it, without whisking it away with your conjuring stick; for, by my soul, and as God shall give me life to enjoy this government, I am dying with hunger; and to deny me food—let senor doctor say what he will—is not the way to lengthen my life, but to cut it short." "Your worship is in the right, my lord governor," answered the physician; "and, therefore, I am of opinion, you should not eat of those stewed rabbits, as being a food that is tough and acute; of that veal, indeed, you might have taken a little, had it been neither roasted nor stewed, but as it is, not a morsel." "What think you, then," said Sancho, "of that huge dish there smoking hot, which I take to be an olla podrida? for among the many things contained in it I surely may light upon something both wholesome and toothsome." "Absit," quoth the doctor, "far be such a thought from us. Olla podrida! there is no worse dish in the world; leave them to the prebends and rectors of colleges, or lusty feeders at country weddings; but let them not be seen on the tables of governors, where nothing contrary to health and delicacy should be tolerated. Simple medicines are always more estimable and safe, for in them there can be no mistake; whereas in such as are compounded all is hazard and uncertainty. Therefore, what I would at present advise my lord governor to eat, in order to corroborate and preserve the health, is about one hundred small rolled-up wafers, with some thin slices of marmalade, that may sit easy upon his stomach and help digestion." See the incredulous air which his countenance wears as he listens to the doctor's sophistries, the gradual dawning on him of their flimsiness, mingled with a dash of unusual longing for the good cheer before him. This is a decided success, as Alexander Dumas would say.

BRONZE CASTING.

Bronze statues and statuettes, busts, candelabras, tripods, vases, fountains, and numerous other articles, commemorative, useful, or ornamental, abound in the present day, and are likely to be produced yet more abundantly. At what period bronze began to be used for such purposes it is somewhat difficult to say. In India, specimens of works of art in bronze have been found, bearing decided marks of great antiquity. In Egypt, remains of bronze works have been discovered, though chiefly of small dimensions. Some of these works, especially arms, both offensive and defensive, appear to have been produced by hammer-work; lumps of the material, having a large proportion of copper, appear to have been beaten into the proposed forms. The layer works have evidently been made in pieces, and afterwards united by means of pins or rivets. This was probably the mode in which shields and various pieces of armour were fabricated by the Greeks in the time of Homer.

The art of *casting statues* in bronze appears to have been first practised in Asia Minor; its adoption in Greece, properly so called, must have been of a later date. It seems to have reached its perfection in that country about the time of Alexander the Great. Many great works were executed at Rome, but chiefly by Grecian artists who settled in the capital, and filled it with specimens of their best schools. Zenodorus, we are told, executed some magnificent works during the reign of Nero; but Pliny, who lived in the reign of Vespasian, laments the decline of the art, and the want of skill in the artists of his day.

Bronze is a compound of copper and tin, with, in some rare instances, an intermixture of more costly metals. Neither copper nor tin possess in themselves the hardness required for either domestic or warlike instruments; but they are capable of hardening each other by combination. The bronze which is the result of this combination, differs in colour and in hardness according to the proportions of each metal employed. The *green* hue that distinguishes ancient bronzes is acquired by oxidization and the combination with carbonic acid: and hence the effect of antique works may easily be given to those of modern date, by washing the surface, or portions of it, with an acid. Vasari states that the artists of his time adopted various means for producing a green, brown, or black tint, according to their taste and the general character of their works.

The ancient statuaries seem to have been very choice in the composition of their bronze. Some of them seem to have run or welded various metals together, so as to produce more or less the effect of natural colour; this curious and, in many instances, successful art appears to have perished with them. In some cases, in order that they might imitate nature more completely, their bronze appears to have been tinted or painted. Pliny, in writing on the subject of Corinthian bronze, states that there were three sorts: the first, called *candidum*, received its name from the effect of silver, which was mixed with the copper; the second had a greater proportion of gold; the third was composed of equal quantities of the different metals. In the beginning of the thirteenth century, at the taking of Constantinople, it is stated that some of the finest works of the ancient masters were melted down for the value of the metal; and we have heard of instances in our own time in which curious works in bronze have been melted down for the purpose of extracting from them portions of gold which they were supposed to contain.

History records little or nothing worthy of notice respecting bronze works till about the fourteenth or fifteenth century, the epoch of the revival of art in Italy, under the Pisani and others. In the succeeding century, Guglielmo della Porta practised the art with great success; and Vasari says of him, that he distinguished himself by adopting a mode of casting bronze, which was considered quite original, in executing his colossal statue of Paul III. "The metal, when run from the furnace, was carried downwards by a duct, and then admitted to the under side or bottom of the mould; and thus, acted upon by a superior pressure, as in a common fountain, was forced upwards, till the mould was entirely filled." Of course, the metal was kept in a state of great heat, that it might not cool before the whole had run.

Before any article can be cast in metal it is necessary that a *model* of it be prepared. The models must be made of various substances, clay or wax, or sand with clay, are those usually employed; but they may also be made of wood, stone, or any other material. Upon those models *moulds* must be made. These are commonly composed of plaster of paris,

mixed with brickdust, sometimes sand, or sand with a mixture of cowhair. For moulds for iron and brass work a yellowish sharp sand is preferred, which is prepared by mixing it with water and then rolling it on a flat board till it is well kneaded and fit for use. If the article is cylindrical, or of a form that admits of it, it is moulded and cast in two pieces; these two parts are then carefully joined together, and the edges or seams carefully cleaned. For the smaller class of works, instead of running the metal at once from a large furnace, earthen crucibles are used, into which the metal is thrown in small pieces: the crucible is placed in a strong heat in a close stove, and as the metal is melted and sinks, more is added till the vessel is full. It is then lifted out by means of iron instruments adapted to the purpose, and the metal is poured from it into the moulds, in which channels or ducts for receiving it have been previously made.

In noticing the different ways of casting, mention has been made of one in which a core is used. The *core*, as its name denotes, is a part or portion situated within the body of the cast; and its purpose is to form a centre to the work by which the thickness or substance of the metal may be regulated. In coring, the mould is first made complete; into this, clay or wax, or any other fit substance or material, is then squeezed or pressed in a layer of uniform thickness; in large works it is usually from half an inch to an inch thick. This layer represents the metal. The mould, if in parts, is then put together, the above mentioned layer being left within it, and into the open space in the centre a composition (usually of plaster of paris with other substances mixed with it) is introduced, and made to adhere to the clay or wax, or rather is filled up to it. This is the core, and it is often made to occupy the whole interior of the mould. When this is *set*, or dry, the mould is taken to pieces, and the material, which has been made to represent the metal, removed. The mould is then again put carefully together round its core or nucleus, the two portions being secured from contact by stops and keys properly arranged for that purpose. The mould and core are dried to dissipate moisture; and large moulds are strengthened with iron hoops. Channels or ducts are made for the entrance of the melted metal; and others are also made for allowing the air to escape as the melted metal enters the mould; these are called vents. With respect to placing the mould, it is only important to secure a sufficient inclination of plane from the mouth of the furnace to the mould, that the metal may run easily and uninterruptedly, and not have time to grow cool and therefore sluggish. The usual method of bronze works of large size is to bury the mould in a pit a little below the level of the furnace, and by ramming sand firmly round it to ensure its not being affected by any sudden or violent shock, or by the weight of the metal running into it. When everything is ready, and the metal found to be in a state fit for running, the orifice or mouth of the furnace (which is usually plugged with clay and sand) is opened, when the metal descends, and in a few minutes the mould is filled. The metal is allowed to run till it overflows the mouths of the channels into the mould. The work is then left to cool, after which the mould is scraped or knocked off, and the cast undergoes the necessary processes (such as cleaning, chasing, &c.) to render it fit for the purpose designed.

Amongst the artists celebrated for their skill in bronze castings, Benvenuto Cellini holds a distinguished rank. His own account of the process of his casting his Perseus is as full of entertainment as it is of instruction, and may be found in Mr. Roscoe's translation.

ANCIENT ABBEYS IN IRELAND.

From Coleraine to Glengariff the soil of Ireland is strewn with the remains of former greatness: here the tottering walls of some storied castle; there the ivy-covered and grass-environed site of some ancient abbey, or other place of primitive worship; everywhere the signs of decay amid evidences of returning prosperity. "Belonging to the Christian era in Ireland," says Mr. J. Windele, "there is a great variety of small churches, whose dates extend from the fifth to the twelfth centuries; stone crosses, inscriptions in the Romano-Irish characters, reliquaries, shrines, bells, croziers, &c., and a whole mass of manuscript literature. The earlier churches are generally plain and unornamented, but of a special interest to the antiquary, from the Pelasgic or polygonal character of their masonry and details, manifesting an immediate derivation, or rather continuity, of a preceding style of primeval antiquity in the island; several of these were roofed with stone.

"The churches of the eighth and subsequent centuries exhibit more of decoration and greater extent. Their details present more elaboration, &c., of the sculptor's art. In all these, too, there are peculiar features distinguishing their style from the coeval architecture of the neighbouring country. In them, a chancel is generally superadded to the nave, and both compartments are connected by a semicircular, decorated, sculptured arch. The ruins at Inis Cailtre, Clonmacnois, Monaincha, and Cashel, present interesting specimens of the architecture of this period.

The earlier missionaries made it a practice to appropriate the sacred sites and monuments of the converted pagans, and dedicate them to Christian uses. Near the round towers they built their churches; wells, and fountains, sacred to the inferior deities, they consecrated to the worship of angels and saints; and on the heathen pillar-stone they inscribed the symbol of their faith—the cross. Numerous instances of this practice still remain. In many of those crosses considerable inventive taste is displayed; they are found incised on the tall rude obelisk, and on the horizontal slab. In these the cross is usually placed within a circle. Out of this practice grew the beautiful and elaborate class of crosses covered with sculptured devices, emblems, and the most intricate scroll and fret-work. They are generally perforated at the intersection of the arms, and their sites are almost invariably the most ancient cemeteries, although a more recent species, the 'Wayside Cross' is often found near our high roads, as its name implies. On some of the earlier crosses inscriptions in the Romanesque Irish character occur. The style and general execution of these monuments afford a high evidence of the skill and artistic attainments of their period."

On the estates of many of the Irish nobility and gentry are still to be found the ruins of the ancient religious edifices. Muckross Abbey, one of the sights of Killarney, for instance, is now surrounded by the lawns and pleasure-grounds of Mr. Herbert, one of the best-known landlords in the west of Ireland. "No one should visit Killarney," says Inglis, "without seeing Muckross Abbey. It is a very beautiful and very perfect remain, and contains within it the most gigantic yew-tree I have ever seen; its arms actually support the crumbling wall, and form a canopy above the open cloisters. The trunk of this majestic yew-tree measures thirteen feet in circumference."

The great Council Abbey, near Naas, on the Dublin and Cork Railway, is a magnificent ruin of a monastic institution, founded in 1202. It was suppressed by Queen Elizabeth, who presented the estate to Sir Edmund Buller, as a reward for some special service he had performed for her majesty. This Sir Edward was the progenitor of the famous house of Ormond. At Templemore, Tipperary, the seat of Sir John Craven Carden, there are to be seen the ruins of what was once doubtless a fine religious structure, and now known as the Priory; and near at hand, on the green banks of the Suir, is the noble monastic ruin of Holy Cross Abbey, of which we present an engraving.

This Abbey was founded in the year 1182, by Donald